





THE COLLECTION OF PICTURES

AT

Highbrooke Park,

THE SEAT OF THE RIGHT HONOURABLE LORD CLIFFORD.

Forming a portion of the Sixth Report of the Committee of the Devonshire Association on Works of Art in Devonshire.

[*Reprinted from the Transactions of the Devonshire Association for the Advancement of Science, Literature, and Art. 1885.—xvii. pp. 133-159.*]

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The greater portion of the more valuable pictures at Ugbrooke were collected by Thomas, the first Lord Clifford of Chudleigh, the minister of Charles II., whose initial forms the first letter of the *Cabal*, of which he was a member. A memoir of this nobleman, by Mr. Edward Windeatt, will be found in the last volume of our *Transactions* (1884). Concerning Thomas Lord Clifford's collection, the late Rev. Dr. Oliver observed in his *Cliffordiana*: "Ferdinand II., and his son Cosmo III., Grand Dukes of Tuscany, presented, I believe, many of the choicest pictures at Ugbrooke. Formerly the collection here was much more considerable than at present; about thirty are said to have perished in the flames which consumed Mr. Anderson's premises in Covent Garden, London, about the year 1760. (See *Gentleman's Magazine*, vol. xxix. p. 605.) Many of these I take to be the hunting pieces mentioned by Evelyn (*Memoirs*, vol. i. p. 438): "18th August, 1673. My Lord Clifford being about this time returned from Tunbridge, and preparing for Devonshire, I went to take my leave of him at Wallingford House. He was packing up pictures, most of which were hunting wild beasts, and vast pieces of bull-baiting, bear-baiting, &c." Of these latter pieces none now remain, unless we except a picture of a wounded mastiff (now hanging in the billiard-room)

which bears the marks of fire, and is evidently a part of a larger picture. Dr. Oliver calls it a Sneyders; but in this case, and in that of the Titians and other unsigned pictures by old masters of the Italian school, the painters' names have been taken from the list prepared by the learned Doctor, who carefully examined the family archives, and may have there found evidence, not now available, in support of the traditionary history of the paintings. The collection is exceptionally rich in genuine works of Sir Peter Lely. Two of these are portraits of the Lord Treasurer Clifford at different periods of his career, whilst the other six represent persons of royal blood or connexions, with whom he was in frequent communication at the court of Charles II. The collection is also remarkable for the completeness of its series of peers and peeresses of the house of Clifford, the only absentees being Elizabeth (Martyn), wife of the Lord Treasurer, and Hugh, the third Lord Clifford, who died in 1732, at the early age of 32.

IN THE DINING-ROOM.

LELY, SIR PETER. A German. Court painter. 1617-80. In England from 1641.

King Charles II. in State Robes. Died 1685, æt 55.

Three-quarter length. Life-size, $4\frac{1}{2}$ by $3\frac{1}{2}$. Oil on canvas.

Standing; full face, inclined to right; eyes looking at spectator; in background a fluted column. This fine and well-preserved portrait was probably painted not long before the king's death.

Queen Catherine of Braganza, Infanta of Portugal, and wife of Charles II. of England. Married 1662. Returned to Portugal 1692. Died at Lisbon 1705, æt. 67.

Three-quarter length. Life-size, $4\frac{1}{2}$ by $3\frac{1}{2}$. Oil on canvas.

A graceful and well-preserved picture in Lely's best manner, representing the queen as St. Catherine, standing in conventional costume, with a broken wheel beside her, and a palm in her right hand; the left hand on wheel. These were the emblems of St. Catherine of Alexandria. Nearly full face, inclined to right, as also are the eyes; pearl earring visible; light direct; apparent age about 28. A dark curtain behind the figure with distant view of a roof and bell turret to right.

Lely painted a portrait of this queen, which is in the collection of the Duke of Gordon, and engraved by J. Freeman

for Lodge's *Portraits*; but the treatment and accessories differ from those of the Ugbrooke picture.

Catherine of Braganza had certain lead mines in Derbyshire, granted to her on her marriage for three lives, and on leaving England she assigned them to Sir Thomas Clifford's family in recompense for his care of her household.

Anne Hyde, daughter of Edward, Earl of Clarendon, and first wife of James, Duke of York, afterwards James II. married 1660. Died 1671, æt. 34.

Three-quarter length. Life-size, $4\frac{1}{2}$ by $3\frac{1}{2}$. Oil on canvas.

Seated; full face, inclined to left; thin curls on forehead; eyes looking at the spectator; light direct; apparent age about 35. Costume a brown dress; pearl necklace on bare bust; right hand touching shoulder; left pointing downwards; both arms bare nearly to elbows. Dark brown curtained background. This portrait is similar in many points to two others by Lely, one being in Lord Clarendon's collection, and engraved for Lodge's *Portraits* by J. J. Agar, whilst the other is in the National Portrait Gallery. It is a fine picture, and an agreeable likeness of the lady, of whom Grammont observes that she was "no great beauty," at the same time praising her dignity and generous nature.

James, Duke of York, afterwards James II. 1633-1701.

Three-quarter length. Life-size, $4\frac{1}{2}$ by $3\frac{1}{2}$. Oil on canvas.

Represented standing, in armour, as Lord High Admiral, when apparently about 50 years old. The right hand holds a stick, leaning against a table with brown cover to left; the left hand on hilt of sword at hip; nearly full face; eyes to left. The tresses of a full brown wig fall on the shoulders. A blue ribbon, passing over right shoulder, crosses the breast. A coronet on table to left. Dark background. An excellent picture; the countenance so handsome that the artist's popularity may be easily understood.

James, Duke of Monmouth, Son of Charles II., and Lucy Walters. Born at Rotterdam 1649. Beheaded on Tower Hill 1685.

Three-quarter length. Life-size, $4\frac{1}{2}$ by $3\frac{1}{2}$. Oil on canvas.

Standing, with full face, turned slightly to left; eyes regarding the spectator; light direct. Right hand on head of mastiff in left corner of picture; left hand on sword hilt; apparent age about 21. Costume a brown cloak over white sleeve on left arm.

Background dark foliage. This, like the last, is a remarkable picture, both for its fine quality, and as a presentment of a singular union of dignity and personal beauty.

Dr. Oliver named this a portrait of Thomas, eldest son of the Lord Treasurer Clifford, who died in Florence in 1671, *æt.* 19; but Charles, the eighth Lord Clifford, with greater probability, considers that it represents the Duke. He observes: "Most pictures of him that I have seen, though taken at various periods of his youth, all bear a very strong resemblance, and Lely has, no doubt, portrayed with accuracy the weak, irresolute, characterless, but singularly beautiful face of the unfortunate son of the lovely Lucy Walters." Another portrait of the Duke, in the collection at Great Fulford, was described in last year's Report. Two others are in the National Portrait Gallery, one of them the work of Sir Peter Lely. All these differ from the one at Ugbrooke.

Anne, Duchess of Monmouth and Duchess of Buccleuch, second daughter and co-heiress of Francis second Earl of Buccleuch. Married James, the unfortunate Duke of Monmouth, 1663; and, secondly, Charles third Lord Cornwallis. She died 1732, æt. 90.

"For she had known adversity,
Though born in such a high degree;
In pride of power, in beauty's bloom,
Had wept o'er Monmouth's bloody tomb."

Lay of the Last Minstrel, Introduction.

Three-quarter length. Life-size, $4\frac{1}{2}$ by $3\frac{1}{2}$. Oil on canvas.

Seated with hands in lap; full face, inclined to right, looking towards the spectator. Light, direct; apparent age about 23. In satin, orange-red dress, with broad yellowish lights; the original colour probably once more positive. Arms bare half way from wrists towards elbows. Background, dark curtain. To right a circular pedestal, on which a vase of red bronze, very well rendered. A very agreeable portrait, but a certain awkwardness in the pose and unpleasing arrangement of light and dark, detract from the merit of the picture; whilst, at the same time, they confirm the identity of the portrait as representing the duchess.

Dr. Oliver, however, calls it a portrait of Elizabeth (who died in 1709), daughter and co-heiress of William Martyn, of Lindridge, Esq., and wife of the Lord Treasurer Clifford; but there is a note in the handwriting of Charles, eighth Lord Clifford, to the following effect: "At the National Portrait Gallery, South Kensington, the Duke of Buccleuch exhibited an exact *fac-simile* of this picture, about one-half the size, as the portrait of Anne Scott, Duchess of Monmouth

(whose husband's portrait hangs opposite), and after his execution, Duchess of Buccleuch. It was also by Sir Peter Lely."

The duchess was esteemed the greatest heiress and finest woman of the time. The portrait represents a very fair woman in a curious half-sitting, half-standing position. As the duchess was said to be the smallest woman in the court of Charles II., this attitude, which is well calculated to conceal the defect, was doubtless chosen by a painter who was, above all things, a courtier.

An engraving of a portrait of the Duchess by Lely was produced in mezzotinto by P. Schenck, in 1688.

Sir Thomas Clifford, Knight (about 1667), afterwards Lord Treasurer and first Lord Clifford. Born 1630; created Baron Clifford of Chudleigh 1672; died 1673.

Three-quarter length. Life-size, $4\frac{1}{2}$ by $3\frac{1}{2}$. Oil on canvas.

Standing. In ermine and crimson robes, with wand of office in right hand, as Comptroller of the Royal Household; left hand depending by the side of the figure; nearly full face, inclined to left. Light falls from the right; the eyes regard the spectator. The locks of a full auburn wig fall over the shoulders; apparent age about 40. Background of dark curtain and pillar. A picture of high quality; its merits somewhat obscured by the darkening of the varnish, especially over the head and upper parts of the figure.

From a note by Charles, eighth Lord Clifford, it appears that "a duplicate of this picture is at Ham House, the seat of the Earl of Dysart, near Richmond, and is there said to be the portrait of Henry Bennet, Earl of Arlington, the friend and patron of Sir Thomas Clifford, and his predecessor in the office of Lord Treasurer, and it resembles other portraits of him."* There is also a similar picture at Hampton Court, which is there called Lord Maynard. The portrait is believed to have been painted about 1667, and this corresponds with the age of Sir Thomas Clifford at that date.

Artist unknown; probably a Florentine.

Hugh, Second Lord Clifford, 1663-1730.

Three-quarter length. Life-size, $4\frac{1}{2}$ by $3\frac{1}{2}$. Oil on canvas.

Standing in court dress with hat on; face to left; eyes looking front at spectator; the hands half concealed; the right hand on stick; left at waist; light from the right; dark landscape and sky

* This must have been an error. All portraits of Arlington shew the large patch covering a scar on the nose, of which Grammont's *Memoirs* give particular notice. (See vol. ii. p. 50, ed. 1809, 3 vols.)

in background. Interesting, but of far inferior quality to the works around it. The style and handling recall the works of Dutch and Flemish contemporaries, of whom many practised their art in Italy.

VAN SCHOOTEN, GEORGE. Born at Leyden, 1587. Scholar of Conrad Vander Maes, whom he surpassed. Died 1658.

Fruit and Fish Piece. Signed . . . Scheuren

Life-size, 5 ft. by 6½. Oil on canvas stretched on panel.

This picture is signed and dated 1626 on the rim of the table, which is covered with vegetables, fish, and fowl. Near the centre of this picture, and looking to left, stands a girl with arms bared to elbows preparing the vegetables for the kitchen, and listening to a young man behind her on the right, who is tuning his violin. The light is from the left. A painting of wonderful detail and finish by an artist whose works are little known. A capital piece, the life-size figures rendered with skill not usually exercised in similar pictures of still-life. The face of the man has sustained some injury, and has been carefully restored.

SIBERICHS OR SYBRECHT JOHN. Landscape painter. Antwerp, 1625. London, 1703.

A Farmyard Piece.

6½ by 8. Oil on canvas.

A farmyard; figures and distant landscape, undoubtedly Dutch. The figures in the foreground are about a foot high; the light falls from the right. The painter's name—"John Siberichs, 1661"—is marked on a cart to left of the painting. A powerful picture of unusual size and spirit. The farm-buildings just such as may yet be observed in retired parts of Holland and Belgium; yet the cattle and general character of the scene immediately around the distinctly Dutch figures are very suggestive of Devonshire.

In the journals of the Lords, March 20th, 1679, we read thus: "Ordered that John Siberichs, a Dutchman and limner of pictures, who, being a Papist, ought to remove out of the cities of London and Westminster, may have liberty to stay in town for some time for the recovery of some debts owing to him before his removal out of the kingdom." He was allowed to remain six months.

IN THE DRAWING-ROOM.

LELY, SIR PETER. *Ante.*

Sir Thomas, afterwards First Lord Clifford. Ante.

Three-quarters to knee. Life-size, 4½ by 3½. Oil on canvas.

Represented in his study as a man of about 34 years, and therefore before he was a peer. Seated; nearly full face; inclined

to left, with loose grey-blue robe over white sleeves. The right hand holds on the lap a book, from which Sir Thomas looks up at the spectator. The left elbow rests on the uppermost of two books laid on a table; the left hand supports the head. A light moustache; own dark flowing hair falling on left shoulder. The light is from the right, and the background is plain and dark. The most attractive of all this fine series of Lelys. The expressive head wears a look in perfect keeping with meditative attitude. The grey-blue morning robe is very agreeable in colour, and skillfully cast.

A part (to the waist, excluding the hands) of this striking picture was very poorly engraved for Lodge's *Portraits* by W. Holl.

JANSEN, CORNELIUS. Portrait painter. Amsterdam, 1590-1665. In England 1618-48.

Rev. Thomas Clifford, D.D., 1572-1634. *Prebendary of Exeter Cathedral*, 1625. *Grandfather of the Lord Treasurer*.

Three-quarter length. Life-size, $4\frac{1}{2}$ by $3\frac{1}{2}$. Oil on canvas or panel.

Standing with thoughtful and somewhat worn face regarding the spectator, but inclining to right; the left hand gloved, and holding the other glove; right hand, hanging down, holds a book. Own dark hair, and short beard. Light from the left; age about 55. A table to left has the following inscription:

"Sic cum transierint mei
Nullo cum strepitu dies
Plebeius moriar senex."

A very powerful piece. The sombre countenance, with dark moustache and trimmed beard, set in a deep ruff. The figure clad, as usual in this artist's works, in unrelieved black. The whole treatment evinces high artistic ability.

TITIAN. Venetian painter. Born 1477; died of the plague, 1576.

The Woman Taken in Adultery. (St. John viii. 3.)

Almost life-size, 5 by $6\frac{1}{2}$. Oil on canvas.

The woman (of about 26) is on the right, bending meekly towards our Saviour in the centre; the Pharisee, whom He is addressing, is on the left (aged about 45); and about ten other figures are in the rear of the three principal ones, before a background of dark architecture, with sky visible in the centre. Though the colours are slightly faded, and the arm of the woman slightly out of drawing, it is a painting of wonderful power. The prevailing colour is red, and the flesh tones recall the well-known Diana and Calisto in the Academy of St. Luke, at Rome. The treatment is conventional, and not indicative of deep religious sentiment.

St. Mary of Egypt.

Three-quarter length to knee. Life-size, $4\frac{1}{2}$ by $3\frac{1}{2}$. Oil on canvas.

St. Mary of Egypt, who lived about the fifth century, is represented with face turned slightly to right; one hand at her breast, the other holding her very voluminous tresses, as her only covering, around her body. Light is confined wholly to the figure, and an unpleasing effect results from the intricate folds of the abundant hair, which, crossing and recrossing the body, multiply small detached lights.

RUBENS, PETER PAUL. Flemish historical and portrait painter, 1577-1640.

The Virgin and Divine Infant.

Three-quarter length. Life-size, $4\frac{1}{2}$ by $2\frac{1}{2}$. Oil on canvas.

The Virgin is seated in a red dress with a blue skirt, and holds the naked Child in her lap on a white cloth. The Divine Infant's right hand is raised to the mother's face as she looks lovingly down on it. Light direct; plain dark background. This picture, though attributed to Rubens, is more probably a copy from Vandyke.

VAN LINT, PETER. Flemish painter. Antwerp, 1609-68.

Christ Blessing Little Children. (St. Mark x. 16.)

$4\frac{1}{2}$ by $5\frac{1}{2}$. Oil on canvas.

This picture is signed and dated 1643. Our Saviour is with face to right, laying His left hand on the head of a child presented by a woman, kneeling before Him in the centre; His right hand raised in the act of blessing. Another child is immediately behind, and on the right two women, a man, and several children, one of whom is trying to mount a lamb. The light is direct, and the principal figures are about a quarter of life-size. In the background is the court of a palace, with the broad avenue walk of an Italian garden seen through a semicircular arch in the centre of the picture. This is an interesting example of the treatment of scriptural subjects by artists of the Low Countries; the personages are essentially Flemish. The nude figure of the child in the foreground to right is painted with much skill; the flesh tints pure and delicate. An interesting portrait of this artist, by his wife, is still in the possession of a direct descendant, Signor Van Lint, an able sculptor, residing in Pisa.

BRUECKLAER, JOACHIM. Flemish painter. Antwerp, 1530-1610. Nephew of Peter Autsin.

Christ Presented to the Multitude by Pilate. (John xix. 5.)

$4\frac{1}{2}$ by $5\frac{1}{2}$. Oil on panel.

A market-place in the foreground, crowded with figures in varied costumes, fruit, vegetables, carts, &c. In the background a mystery,

or passion play, representing Christ presented to the people, is being enacted on a raised stage, with scenery of classical architecture. Light direct; blue hills in the distance. (I think that this is an early Flemish rendering of the actual presentation of Christ to the Jewish populace by Pilate.—S. T. W.)

In reference to Dr. Oliver's remark that this is "a coarse specimen of the low Dutch school," Charles, eighth Lord Clifford, observes (May 8th, 1870): "Instead of being a bad specimen of the Dutch school, it is by Briecklaer, who painted chiefly passion, or mystery, plays. In the Royal Picture Gallery at Munich, in the second room, is a picture similar to this, though not an exact copy. In the Gallery of the Municipality at Nuremburg is another not quite so large; it is square, not oblong. The woman on the right of the picture has her back turned to the spectator, holds a plucked turkey in her left hand, and the arm of the man near her is round her waist. On the left of the picture, instead of an archway, is the dark obelisk which, in this picture, forms the end of the stage. There is no cart in the left foreground, and the one near the Jewish mob stands more sideways than in this picture, and in the left centre background, not the right. Near the woman in the right foreground is a pile of round whitish-brown cheeses and cakes; whilst quite in front, and further to the left, is a bowl of cherries and small apples and other fruit. The artist's name or monogram is stated to be on the picture, but it was hung too high to allow of my seeing it. There is another picture of his, also of a passion play, in the Art Gallery at Cologne."

GUIDO RENI. (?) Italian painter. 1575; Bologna, 1642. Opposed the realistic school of Caravaggio.

St. Mary Magdalene.

Half-length. Life-size, $4\frac{1}{2}$ by $2\frac{1}{2}$. Oil on canvas.

The figure is represented kneeling, bare nearly to waist, draped below in white robe, and with flaxen hair falling over the shoulders, reading, with studious and somewhat painful expression, a book held in both hands; a skull and discipline by her side; a crucifix in background to left; dark landscape in the background.

VANDYKE, SIR ANTHONY. *Ante.*

The Tribute Money. (Matt. xxii. 17–21.)

Three-quarter length. Life-size, $4\frac{1}{2}$ by $3\frac{3}{4}$. Oil on canvas.

Our Saviour in scarlet robe on left, with face towards the right, is pointing upwards with right hand, whilst the left holds the folds

of the robe; a bearded man in profile, on right, in brown clothes, with money in left hand, to which he is pointing with right; a face appears behind him. Light direct; sky in background, with part of a pillar to left. The picture is strongly coloured and vigorous.

GENTILESCHI, ORAZIO. Florentine historical painter. Pisa, 1563; London, 1647. In England about twelve years.

The Holy Family Resting during the Flight into Egypt.

Full-length. Life-size, 4 $\frac{3}{4}$ by 6 $\frac{1}{2}$. Oil on canvas.

The Virgin and Child on right; the former, with profile turned to left, is supporting herself by right hand on the ground. She is in blue dress over white, with a light brown handkerchief round her neck, and is suckling the nude child, whose right foot is on the ground. St. Joseph, in dark red robe, is lying asleep, to left, his head and shoulders resting on a sack, with a brown blanket under his head. Light from the right, but nearly direct. This picture is described in Pilkington's *Lives of the Painters*, p. 217. It is a singular and realistic painting, marked by considerable power. The Child's figure is firmly drawn and well coloured. The draperies are effectively treated. The great expanse of unbroken dark background is displeasing.

There are two other similar pictures known to have been painted. One is at the Louvre (?); the other, painted for Villiers, Duke of Buckingham, is now at Whiteway House, the seat of the Dowager Lady Morley. The colours vary, but the arrangement of the figures is almost identical.

[The foregoing pictures are, with another, representing the family of Charles I., in the Library, all that remain of the considerable collection made by Thomas, First Lord Clifford.]

IN THE ANTE-ROOM.

ROESTRATEN, PETER. Dutch painter of portraits and still life. Haarlem, 1627; London, 1698. Pupil of Francis Hals, whose daughter he married. Came to England *temp.* Charles II.

Surgeon Extracting Shot from a Poacher's Leg.
The Surgeon at Home.

Both 2 $\frac{1}{2}$ by 2. Oil on canvas.

Both these pictures are signed and dated—the first 1673, the other 1675. The first represents the surgeon, seated on a chair to left, coolly extracting shot from the bleeding leg of a man seated in centre, in brown dress, writhing in pain, and with hand raised to his head, who has evidently been robbing a hen-roost; for a basket of eggs stands by his side on right. An assistant is grinning in the background, which represents the interior of the room. The

fine qualities of this picture go far to counteract the unpleasantness of the subject.

The second shows the same surgeon sitting on left at a table, with his mistress on right. They have been supping, and the floor is strewn with oyster-shells. He is singing, and accompanying himself with the tongs; she is drinking to a toast, holding a glass in upraised right hand, whilst the left is on her hip. Light direct. Coarse sentiment in this piece takes the place of the rough humour which characterizes the preceding one and the next.

The Cobbler at Work. The Cobbler at Home.

Both 2½ by 2. Oil on canvas.

Both these are signed and dated—the first 1673, the second 1676. Light direct. In the first the cobbler sits, in brown coat, in the centre of the picture, working with shoe on lap, and whistling to his bird, in a wicker cage hanging on left. A woman, in red petticoat, on right, stirring the fire, with her back turned. To the right is a block, with hammer lying on it, and a tub on the ground by its side. Tools lying about. In the second the cobbler is sitting over a fire, smoking a pipe, on right of the picture; his wife spinning in centre. Boots and cookery utensils on the floor. The first of these is a capital piece, vigorously painted, excellent in light and shade and tone; the most pleasing of the series. The second has less spirit, and in technical qualities does not reach the level of the companion pictures.

Encouraged by the success of Lely, Roestraten came over to England, and was introduced to King Charles II. Deschamps, in his *Lives of the Dutch Painters*, gives an improbable account of Sir Peter Lely's jealousy of him as a portrait painter, which led to Roestraten retiring from that field. It is more probable that he adopted from choice the style of painting for which he is best known; viz., pictures of vases of gold, bas-reliefs, musical instruments, &c. The pictures here are figures and interiors in the style of the Dutch school, and their chief merit is rather in the drawing of still-life than in the figures, though in them there is great power of expression.

A Woman Holding a Pluck.

Full-length figure. Small size, 2½ by 2. Oil on canvas.

In this picture, signed and dated 1674, Roestraten represents the woman, seated in a room, holding the pluck in her right hand. A young girl stands at her left, and a man's face is peering in at a window on right. A table, with tankard and wine-bottles, to left. Light direct. The subject is repellent; but every part of this picture is full of high artistic qualities.

A Lady at her Toilet.

2½ by 2. Oil on canvas.

Signed and dated 1672. The lady sits in a chair by the table, in grey dress over white skirt, with arms bare to the elbows. A letter lies on the floor in the centre, and a spaniel is gnawing a bone on the right of the picture. In the centre of background is a servant making a bed, with her back turned. A half-length portrait of a man hangs over the lady's head on the wall to left. The light falls through a window to left. Though technically as good as the other pieces by Roestraten, this shows that the artist succeeded best with scenes of rough humour or character. All six, however, possess great merit.

[From the fact that they are dated, one for about each year from 1672, the year before the death of the first Lord Clifford, it is more than probable that these pictures were painted by Roestraten on an order from him. There is no record of their having come to Ugbrooke at a later date.]

Artists unknown.

*George Clifford, K.G., third Earl of Cumberland. Died
October 30th, 1605, æt. 48.*

*Margaret (Russell) his wife. Married 1577; died
May 24th, 1616, æt. 56.*

Busts. Life-size. Both 2 by 1½. Oil on canvas.

In the first of these pictures (which are possibly copies) the earl is represented at about 40 years old, with face slightly to left, auburn hair, and pointed beard. Light from the left. The countess, at about the same age, has her face inclined slightly to the right. Light direct. In both cases the eyes are looking at the spectator; and in the right upper corner of the plain dark background is a shield of arms, under an earl's coronet, bearing—Clifford: *Chequy, or and azure, a fess gules*; impaling Russell: *Argent, a lion rampant, gules, on a chief sable three escallops of the field*.

This Earl of Cumberland was one of the peers who sat in judgment on Mary Queen of Scots. He greatly distinguished himself as a naval commander against the Spaniards, and especially in the memorable contest with the Armada in 1588.

Another and different portrait of the earl is in the Bodleian Gallery, Oxford, and was engraved by C. Picart for Lodge's *Portraits*, vol. ii. There are also portraits of the earl and countess, by unknown artists, in the National Portrait Gallery. One similar to the latter is at Gorhambury, in the possession of the Earl of Verulam. It was engraved by Caldwell for Pennant's *Journey from Chester to London*, 4to edition, 1782,

p. 246. Other engraved portraits of the earl are mentioned in Bromley's *Catalogue of Engraved British Portraits*, 4to, 1793.

Artist unknown.

Anne, Countess of Pembroke and Montgomery. 1590-1675.
Only daughter of the last-named pair, and widow of Richard Earl of Dorset, to whom she was married in 1608; and of Philip, fourth Earl of Pembroke and Montgomery, who died in 1655.

Half-length. Life-size, 2½ by 2½. Oil on canvas.

This portrait is said to have been painted in 1670, when the widowed countess was aged 80, though she looks younger. Her face is turned slightly to the left; a black veil or head-covering falls over the shoulders, which are covered by a broad, white, lace-edged collar. Hands not shown. In the upper corners of the plain dark background are two shields, the one bearing—Pembroke: *Per pale, Az. and gules, three lions rampant, arg.* Impaling, quarterly, 1 and 4 Clifford, as before; 2 and 3, *Gules, six besants (or annulets, or plates), 3, 2, and 1.* The shield to the right has for Sackville Earl of Dorset: *Quarterly, Or and gules, over all a bend vair.* Impaling, quarterly, Clifford and Vipont (?), as before.

There is a line engraving of this portrait by Peter Mazel, who practised in the last half of the eighteenth century. Another, by R. White, represents the countess as Lady Anne Clifford, at the age of 13.

Another portrait, by Daniel Mytens, representing the countess at about the age of 33, and therefore before her second marriage in 1630, is in the collection of the Duke of Dorset, and was engraved by Edward Scriven for Lodge's *Portraits*. The features and expression are unmistakeably the same as in the Ugbrooke picture.

The countess was the reputed writer of the letter addressed to Sir Joseph Williamson, Secretary of State to Charles II., who had presumed to recommend to her a candidate for her borough of Appleby: "I have been bullied by an usurper; I have been neglected by a Court; but I will not be dictated to by a subject. Your man shan't stand."

Artist unknown.

Woman Cleaning a Saucepan.

Three-quarter length. Small size. Oil on canvas.

A painting of the Dutch school representing, in centre, a woman of about 30, in yellow-brown dress above the waist, and scarlet skirt below, leaning forward to right, cleaning the inside of a

saucepan laid on a table. Her face, under auburn hair, is turned towards the spectator. Light from the left. Plain dark background.

RUGENDAS, GEORGE PHILIP (?). Battle-piece painter. Born and died at Augsburg. 1666-1742.

A Band of Marauders Stopping Travellers.

14 in. by 20 in. Oil on canvas.

The marauders, gaily clad and on horseback, are attacking travellers on a road, with a tree near the centre of the picture. To left a pair are engaged in a contest on horseback. A covered cart towards the right.

Rugendas was a painter of battles and cavalry skirmishes, who studied art in Italy.

IN THE SECOND DRAWING-ROOM.

Besides a bust, oval, portrait of the present Lord Clifford, this room contains the following varied and interesting collection of paintings:

CHARLES, SIXTH LORD CLIFFORD. Amateur. 1759-1831.

A Waterfall.

2½ by 2. Water-colour.

Waterfall in centre; two men on bank on right. A spirited piece, treated much in the manner of Nicholson.

Landscape.

2½ by 2. Water-colour.

A bridge and stream, with high hills and wood in background. A drawing which betrays as little the hand of an amateur as the preceding. Both show considerable artistic power and merit. There are several of Lord Clifford's unfinished sketches in the house, but these two are the only finished works.

VARLEY, JOHN. *Ante.*

View of Snowdon, North Wales.

Signed. 17 in. by 14 in. Water-colour.

River in foreground; two trees on right, with woman and child walking on road beneath; Snowdon in the distance. In every way a fine work, and an unusually attractive example of Varley's style, the recognized merits of which are decision, with tenderness, simplicity, and breadth; qualities which, with a fine sentiment, almost fully compensate for relative absence of colours.

NICHOLSON, FRANCIS. Water-colour painter. Pickering, Yorkshire, 1753; London, 1844.

View of the Simplon Alps.

2 ft. by 2 ft. Water colour.

This drawing, by one of the artists who founded the Water Colour Society, in 1804, represents a mountain pass, with cow, donkey, and foals in foreground. A noble drawing, in spite of some conventionality and the limitation in colour which characterizes the early examples of the English water-colour school.

DU CROS, PIERRE. Painter and Engraver. Born in Switzerland, 1745; died at Lausanne, 1810.

Tivoli and the Tomb of Metellus.

PROUT, SAMUEL. Water-colour painter. Plymouth, 1783; Camberwell, 1852.

Cottage and Landscape.

17 in. by 24 in. Water colour.

A drawing, in Prout's usual bold style, representing a cottage and mill on a rock, with water rushing from the wheel towards the front. Broad and effective, happily composed; a fine example, in perfect preservation.

COTES, FRANCIS, R.A. (?) Eminent as a portrait-painter in crayons. Born in London, 1726; died there, 1770.

Mary Christina, wife of James Everard, ninth Lord Arundell.

Half-length. Life size. Oval, 24 in by 18 in. Pastel.

Mary Christina and Eleanor Mary, only daughters of Henry, eighth Lord Arundell.

Life-size, 2½ by 2. Pastel.

Of these ladies, the first-named married, in 1785, her cousin, James Everard Arundell, who, on the death of their father without male issue, became the ninth Lord Arundell of Wardour. She died in 1805. Her sister, Eleanor Mary, baptized 1766, married, in 1796, Charles, afterwards sixth Baron Clifford, and died 1835. Lady Arundell, apparently at the age of 32, is in blue evening dress; three-quarter, face to left; the hair turned back from the forehead; light blue ribbons falling from the hair; hands not shown. Light, direct; plain dark background.

In the second picture the sisters are represented as of the apparent ages of 6 and 5. They are playing with a dog, which the one to the left is caressing; whilst the other holds its leading-string in the left hand. Both are in white dresses, with pink

sashes and lace caps. Light, direct; plain background. The picture is dated 1763 (?). The slaty hue of the background is the only drawback in this remarkable and charming piece. The grouping and action of the children are excellent, and the countenances have a *naïveté* and sweetness that recall the best pictures of children by Reynolds.

DOWNMAN, JOHN, A.R.A. Portrait and subject painter. Born and practised in Devonshire. Wrexham, 1824.

Anne, wife of Hugh, fourth Lord Clifford, and daughter of George Henry Lee, second Earl of Lichfield; married, 1749; died, 1802, æt. 71.

Half-length. Life-size, $2\frac{1}{2}$ by 2. Pastel. Dated 1780.

Represented seated in a chair; full face, looking at the spectator. She is working at embroidery in a light blue dress, with black lace over it; grey curtain in background. The colouring is cold, but the style recalls portraits by Reynolds.

In Dr. Oliver's *Cliffordiana* (p. 97) this portrait is ascribed to "Miss Reid." Miss Catherine Read practised in London in the early part of the reign of George III. She painted in oils; but her best works are in crayons. Hayley, the poet, whose miniature she painted, commemorates "the soft pencil of the graceful Read." She died in London, unmarried, in 1778, two years before the date on the picture.

Artists unknown.

Elizabeth, wife of Hugh, third Lord Clifford, and eldest daughter of Edward Blount, Esq.; died, 1718.

Bust. Nearly life-size, $2\frac{1}{4}$ by $1\frac{1}{2}$. Pastel.

In blue dress trimmed with lace, with a bouquet of white and pink flowers in the bosom. Apparent age from 30 to 35. Full face; the eyes looking towards the spectator. Plain dark grey background. The blue is crude, and the general colouring cold; but the hand of a skilful artist is evident.

Anne, wife of Hugh, second Lord Clifford, 1730, youngest daughter of Sir Thomas Preston, of Furness, co. Lancaster. Married 1685; died 1721.

Half-length. Life-size, $2\frac{1}{2}$ by 2. Pastel.

Represented as the Vestal Tuccia, who cleared herself from a false accusation by taking water from the Tiber in a sieve. Sir Joshua Reynolds painted a subject in the same character. Lady Clifford is represented in light grey conventional costume at the apparent age of 28, and holding the sieve by both hands at the

level of the waist. Face slightly inclined to left; light from left; plain grey background. This series of pastel portraits is one of much merit and interest.

HUSSEY, GILES. Portrait painter. Pupil of Richardson; Marnhull, Dorset, 1710. Beason or Beeston in Broadhempston, near Ashburton, 1788.

Portrait of the Artist.

Oval. Bust. 9 in. by 6. Pencil or chalk.

Profile to right. The hair of the wig is turned back in a roll from the forehead, and tied with ribbon behind. The cheeks alone are slightly tinted; evidently a good portrait, and has considerable merit for modelling and drawing.

A *fac-simile* engraved copy of this drawing will be found prefixed to a memoir of Giles Hussey in John Nichol's *Literary Anecdotes of the Eighteenth Century*, viii. 177. His age is there stated as 63 years. The above is apparently a replica of a portrait preserved at Lulworth Castle, from which the engraving was copied. There are also some twenty unframed portraits done in pencil by the same artist for Cardinal Weld. Giles Hussey was a member of an old Dorset family, a pupil of Richardson, and afterwards of Damini, a Venetian painter then in England, with whom he went to Italy, where he remained for several years, chiefly at Bologna. He returned to England in 1737, and settled in London to practise his art in 1742. In 1773 he succeeded, by the death of his elder brother, to the family estate at Marnhull; in 1778 he removed thence to Beeston, near Ashburton, where he died ten years later. "His portraits are simple and characteristic, and have much elegance; his drawings are chiefly in pencil, pure and free in line. Many of them are preserved in the Academy at Bologna. Reynolds praised his pure, classic taste. Barry, who defended him against detractors, said few could perceive the perfections that were possible in him." (REDGRAVE.) Being a Catholic, the artist was no doubt in communication with the Clifford family during his residence at Beeston.

Artist unknown.

Portrait of a Gentleman.

Half-length. Less than life-size. Oil on canvas.

Represented at about the age of 40, in blue coat, yellow embroidered waistcoat and auburn wig; full face, the eyes regarding the spectator; hands not shown; light brown background.

KEENAN, J. Portrait painter. Exhibited at the Royal Academy, 1792-1815. Practised in Exeter, 1794-9.

Hugh, fourth Lord Clifford, at. 55. Born 1726; died 1783. Built the present mansion at Ugbrooke.

Small size. 9 in. by 6 in. Chalk and charcoal.

A profile portrait to left.

PICKERSGILL, HENRY WILLIAM, R.A., 1826. Portrait painter. London, 1782. Barnes, 1875. A yearly exhibitor at the Royal Academy till 1872.

Charles, sixth Lord Clifford, 1759-1831.

Bust. Miniature.

The subject is represented in a blue coat, and with powdered hair, at the apparent age of 38. Face three quarters to right; light direct; plain grey background.

The portraits by this fashionable painter are generally satisfactory as likenesses, though they are not very distinguished for their artistic qualities.

IN THE MORNING-ROOM.

PODESTI, GIULIO. Ancona about 1825. Living 1885.

Agnes Catherine Louisa (Petre), wife of Charles Hugh, eighth Lord Clifford, and her daughters Bertha and Mary Lucy.

Three-quarter length. Life-size, $5\frac{1}{2}$ by $4\frac{1}{4}$. Oil on canvas.

This picture, signed and dated 1851, represents Lady Clifford, six years after her marriage, seated on a chair in green costume flowered with black; looking front; one child (Bertha), in blue frock, leaning on arm of chair; the other (Mary Lucy) in white, held by her mother on a cushion to right.

The Hon. and Right Rev. William J. H. Clifford, D.D., Bishop of Clifton, son of Hugh Charles, seventh Lord Clifford; 1823; living 1885.

Three-quarter length. Life-size, $3\frac{1}{2}$ by $9\frac{1}{4}$. Oil on canvas.

Full face; looking front; in robes (purple over white) as bishop, seated on a carved, red-backed chair. The right hand, which has the left laid over it, holds a book on the lap; apparent age about 40; the eyes regard the spectator; light from right; red background.

Major-General Sir Henry Hugh Clifford, V.C., C.B., K.C.M.G. 1826-1883, son of the seventh Lord Clifford.

Three-quarter length. Life-size, $3\frac{3}{4}$ by $3\frac{1}{4}$. Oil on canvas.

Signed and dated 1856; standing in uniform, with medals and cross on left breast, as major in the Rifle Brigade; a shako in the right hand; the left on the hilt of sword; eyes at spectator; light

from the left; view of ground around Sebastopol with tents in distance.

General Sir H. Clifford won the Victoria Cross by his gallantry at the battle of Inkerman.

Cavalier Giulio Podesti, a native of Ancona, acquired a high repute as a painter in Rome during the Pontificate of Pius IX., who commissioned him to commemorate the promulgation of the dogma of the Immaculate Conception by a series of frescoes in one of the halls of the Vatican, adjoining those painted by Raphael. Many of his works are to be seen in churches and public buildings throughout Italy, and also in private collections. They are mostly sacred or historical subjects. He did not paint many portraits.

RAMSAY, JAMES. Fashionable portrait painter. Exhibited in London from 1803 until his death at Newcastle, 1854, *æt.* 70.

Charles, sixth Lord Clifford, F.S.A., in 1826; 1759-1831.

Half-length. Life-size, $4\frac{1}{2}$ by $3\frac{1}{4}$. Oil on canvas.

Standing, full-face, looking left of picture, attired in the blue uniform of a major of yeomanry. The right hand resting on a table to right; the left on the sash. Presentation plate on the table to right; Ugbrooke Park and troop of yeomanry in the background to left.

The plate referred to included a silver vase and salver bearing inscriptions testifying that they were presented to Lord Clifford, in 1802, by the officers of the yeomanry and volunteer corps, to mark their appreciation of his services as chairman of the local committee for the internal defence of the country. This and the other portraits by Ramsay show considerable ability, and are vigorously painted, but suffer from his tendency to seek force by the use of positive black, which affects all the colouring and solidifies the shadows.

Hugh Charles, seventh Lord Clifford, 1790-1858.

Half-length. Life-size, $3\frac{3}{4}$ by $3\frac{1}{4}$. Oil on canvas.

Seated, looking to right, paper in left hand; red background.

Mary Lucy, wife of Hugh Charles, seventh Lord Clifford, and daughter of Thomas (afterwards Cardinal) Weld, Esq., of Lulworth Castle, Dorset. Born 1799; married 1818; died 1831.

Life-size, $3\frac{3}{4}$ by $3\frac{1}{4}$. Oil on canvas.

Standing; looking left; hands clasped; white satin dress; fur-lined coat; hat and feathers.

Charles Hugh, eighth Lord Clifford, 1819-80.

Half-length. Life-size, $3\frac{3}{4}$ by $3\frac{1}{4}$. Oil on canvas.

Seated, looking left, both hands on book; grey background. Painted in 1840, when Lord Clifford was 21.

ON THE STAIRCASE.

TOMKINS, WILLIAM, A.R.A. Landscape Painter. London, 1730-92.

Two Views of Chudleigh Rock and Neighbouring Country.

Both $2\frac{1}{4}$ by $3\frac{1}{4}$. Oil on canvas. Dated 1772.

JONES, GEORGE, R.A. Battle and subject painter. First exhibited 1803, then joined the army, which he finally left for the studio, 1820. Elected R.A. in 1824, and died in London 1869, *æt.* 83.

Interior of the Old House of Lords when the Catholic Emancipation Act received the Royal Assent in 1829.

$5\frac{1}{2}$ by $7\frac{1}{4}$. Oil on canvas.

In the left corner is a group, including Charles Hugh, the sixth Lord Clifford, and his family.

A picture which, in spite of its vagueness and loose drawing, has considerable merit and historical interest. Many of the distinguished personages can be easily recognized, but the family group is the most pleasing part of the composition.

The Installation of Cardinal Weld, 1830. 1773-1837.

Companion picture to the last. $5\frac{1}{2}$ by $7\frac{1}{4}$. Oil on canvas.

Although the general arrangement is effective, vagueness and coarse drawing render this picture of more value as a memorial of an event in the family history than as a representation of an important ceremony of the Church.

Thomas Weld, of Lulworth Castle, Dorset, Esq., married, in 1796, Lucy, daughter of the Hon. Thomas Clifford, and was the father of Mary Lucy, wife of Hugh Charles, seventh Lord Clifford. After the death of his wife, he took holy orders in 1821, and became a cardinal in 1830; died 1837.

RAMSAY, JAMES. *Ante.*

Thomas (afterwards Cardinal) Weld, as Bishop.

Half-length. Life-size. Oil on canvas.

This picture is labelled, "Bishop Weld, 1827."

VERELST, HERMAN. Flower painter. Antwerp, about 1662.
Came to England about 1683; London, about 1700.

One of the sons of Thomas, first Lord Clifford.

Three-quarter length. Life-size, $3\frac{1}{2}$ by 3. Oil on canvas.

This picture, an oval in square frame, was purchased in 1872, and is signed and dated 1689. It represents the subject at the apparent age of 15, standing; the face slightly to the right, and the eyes regarding the spectator. Light from the left. Costume, a blue robe over grey doublet; white full sleeves and lace cravat. Own long hair. The left hand holding up the blue robe. Background, a red curtain, and pillar with landscape to left.

ROMNEY, GEORGE. Portrait painter. Dalton-le-Furness, Lancashire, 1734. Went to London, 1762; died at Kendal, 1802.

*James Everard, ninth Lord Arundell of Wardour,
1763-1817.*

Three-quarters to knee. Life-size. 4 by $3\frac{1}{2}$. Oil on canvas.

Standing in peer's robes and court dress, the face and eyes directed towards the right. Apparent age, 38. Light from left. The right hand holds up the robe, whilst the left is depending near the lower right corner of the picture. As a work of art, this may be regarded as the finest portrait in the collection, being, as a whole, superior even to the Lelys, except as regards the attitude, which is more defiant than dignified.

KEENAN, J. *Ante.*

Charles, sixth Lord Clifford, 1759-1831.

*Eleanor Mary, his wife, daughter of Henry, eighth Lord
Arundell of Wardour. Born 1766; married 1786;
died 1835.*

Both three-quarter length. Life-size, 4 by $3\frac{1}{4}$. Oil on canvas.

Both painted in 1829. Lord Clifford is represented standing, with face and eyes slightly to left; in peer's robes, with a roll of paper held in the right hand at the level of the waist; the left hand holding a paper on a table to right.

Lady Clifford is seated, wearing on her head a plume of ostrich feathers, and attired in a black silk dress, and with a pearl necklace round her neck. Full face; the eyes looking over the spectator; the right hand resting in the lap; the left on arm of the red-covered chair, on which she is seated. In both pictures the light is direct, and the background plain and dark.

SEVERN, JOSEPH. Friend of Keats. First exhibited at the Royal Academy, 1819, when he gained the gold medal. Settled in Rome; died 1879, *æt.* about 83.

The Pantheon at Rome.

2 by 3. Oil on canvas.

Persons praying before the Madonna's raised image, lighted with candles to right. Very interesting and truthful, except as regards the faces, which have no distinct national character. The painting shows much technical skill.

DOWNMAN, JOHN, A.R.A. (?) *Ante.*

Hugh Edward, fifth Lord Clifford, 1756-95. Died at Munich.

Apollonia his wife, daughter of Marmaduke, fourth and last Lord Langdale. Married 1780; Died 1815, aged 60.

Both half-length and life-size, 2½ by 2. Oil on canvas.

Lord Clifford, apparently aged about 40, is clad in a blue coat and wears a white cravat, the ends of which fall over the front of the figure. Lady Clifford, aged about 32, is arrayed in a loose red dress. In both cases the eyes are looking towards the spectator; the light from the left and the backgrounds are plain and dark. No hands are shown.

WHITE, NICHOLAS (?) See below.

Elizabeth, daughter of Thomas, first Lord Clifford, and first wife of Sir Henry Carew, Bart., of Hacombe, 1655-1677. (s.p.)

Three-quarter length. Life-size, 4 by 3½. Oil on canvas.

Represented standing, full face and in pink costume, as Diana, with a bow and hound by her side. Apparent age about 30. The hands hold the bow; light direct.

A manuscript note by Dr. Oliver, states that this picture has inscribed at the back, "Jo Nicholas White, Pictor Regius. Pinxit, London, 1677." It is accordingly assigned to that artist, although we have been unable to gather any particulars respecting him. As Lady Carew died in London on the 14th February, 1677 (old style), the portrait must have been painted in the year of her death.

In the bedrooms are numerous pictures, including two half-length portraits of members of the Guise family and the following :

PAYNE, WILLIAM. Water-colour artist. Exhibited 1776-1813.
Was at Plymouth in 1786 ; settled in London 1790.

Two Landscapes, 1802.

Both 2 by 1½. Water-colours.

One of these represents a cataract falling over rocks to right. On the left the wooded bank of a river ; peaked mountains in the distance. In the other a rapid river is tumbling over a rocky bed. In front of a cottage on the left is a group of figures under a tree ; amongst them is a man angling.

"Sir J. Reynolds spoke in high terms of some small drawings made by Payne, of the slate quarries at Plympton. . . . His colour was brilliant ; his style marked by vivid effects of sunshine and light and shade, produced by the opposition of warm colours and grey aerial tints."—*Redgrave*.

TOWNE, FRANCIS. Amateur landscape painter. Exeter, 1739-1816.

Valley of Ice, Switzerland. Dated 1778.

1½ by 2. Water-colour.

This is weak and scattered in effect, and belongs rather to the class of topographical drawings. There are two others in pencil by the same artist.

Two Landscapes. Views in Ugbrooke Park.

About 2 by 1½. Oil on canvas.

These examples of Towne's work were lent by Lord Clifford for exhibition at the Albert Memorial Museum, Exeter, in August, 1885.

WOOLNOTH, THOMAS A. (?). Born 1790.

Emma Agnes (married 1823 ; died 1861), second wife of William Henry Francis, eleventh Baron Petre, and second daughter of Henry Howard, Esq., and her Child. Her daughter, Agnes Louisa Catherine, became, in 1845, the wife of Charles Hugh, eighth Lord Clifford.

Three-quarter length. Life size. Oil on canvas.

On the right, Lady Petre, in pink satin, trimmed with black lace, is seated, leaning forward and looking upwards, with head and eyes turned to the right ; her right hand rests on a harp, with the strings of which her child plays, seated, to left, on the coping of a wall,

wearing only a white frock, which, turned back, shows bare legs and feet. There is a peculiarity in the light, which apparently falls from the right on the lady, and from the left on the child. As a work of art the picture has little merit.

LUNY, THOMAS. Marine painter. London (?), 1759; Teignmouth, 1837.

Two small pictures.

2 by 1½. Oil on canvas.

One of these represents the Ness Rock, to right, and entrance to the river Teign; in the centre a brig, on a calm sea, sailing towards the river, in tow of two boats; Hope's Nose and the Great Rock in the distance. In the other is depicted the harbour of Hamoaze, with a revenue cutter in the centre.

Artist unknown.

Edward Howard, ninth Duke of Norfolk. Married 1727; died 1777, æt. 92.

Mary his wife, second daughter and coheirress of Edward Blount, Esq., of Blagdon, Devon. Married 1727; died 1773.

Both three-quarter length. Life-size, 4 by 3½. Oil on canvas.

Both are represented standing, the light falling directly on the figures, and with plain dark backgrounds. The duke, at the apparent age of 45, face three-quarters to right, is clad in a red velvet coat, with white cravat, and in a light wig; the right elbow leaning on a table, to left. The face and eyes of the duchess are slightly turned towards the left; she wears a blue dress; her arms bare to the elbows, and there is a ring on each of three fingers of the left hand; apparent age, 38. The hands are shown in both pictures.

The duchess was the sister of Elizabeth, third Lady Clifford; and the beautiful bed in the same room as the portraits was worked under her direction. She had originally intended it for her nephew, Edward Howard; but on his death, in 1763, she presented it to her nephew Hugh, fourth Lord Clifford.

RAMSAY, JAMES. *Ante.*

*Portrait of Sir Thomas Dyke Acland, Bart., in 1830.
1787-1871.*

Half-length. Life-size. Oil on canvas.

Standing, with face and eyes directed towards the left; dressed in buttoned-up black coat of the time, and with the left hand resting in the fold of the coat above the waist. A good portrait. The red curtain in the background is feebly treated.

Portrait of Hugh, second Earl Fortescue, in 1842. 1783-1861.

Half-length. Life-size. Oil on canvas.

Seated, with face and eyes turned to left, in an ordinary black coat of the period, and with the right hand and elbow resting on a table, to left; light direct; red curtain in the background. The likeness is excellent, and this is the best, for colour and effect, of the several portraits by Ramsay assembled here.

Portrait of Major-General Thomas William Taylor, C.B., of West Ogwell House, Devon. 1782-1853.

Half-length. Life-size. Oil on canvas.

General Taylor, who was Lieut.-Governor of the R. M. College, Sandhurst, is here represented in uniform as colonel of the 17th Lancers.

IN THE LIBRARY.

VANDYKE, SIR ANTHONY, After. *Ante.**The Five Children of King Charles the First.*Full-length figures. Life-size, $5\frac{1}{2}$ by $3\frac{1}{2}$. Oil on canvas.

This picture, which is over the fireplace, belonged to the collection formed by the first Lord Clifford, and is a copy of the original at Windsor Castle. It was probably painted under Vandyke's direction by one of his able pupils. It exactly corresponds with another picture after Vandyke in the National Portrait Gallery, and described in the Catalogue of that collection in the following terms: "Charles, Prince of Wales, afterwards king, represented at the age of seven years. Princess Mary, afterwards Princess of Orange, and mother of King William III., represented at the age of six years. James, Duke of York, afterwards king, represented at the age of four years. Princess Elizabeth, who died a prisoner in Carisbrook Castle, represented at the age of two years. Princess Anne, who died in infancy, aged one year. The figures here [Nat. Port. Gallery] are represented at half-length, but in the original picture by Vandyck, at Windsor Castle [as well as in the Ugbrooke copy], they are all seen in full."

Description: Prince Charles, attired in a red suit, stands facing the spectator, resting his left hand on the head of a very large dog. The Princess Mary, on the extreme left, stands turned towards the right, looking at the spectator. Between her and Prince Charles stands Prince James, wearing a cap and long dress, now peculiar to girls. On the opposite side is the Princess Elizabeth, holding a naked infant, her sister, the Princess Anne, in a chair. A table,

with dishes and fruit, is to the right. The colour of Prince Charles's eyes is a dark chestnut; of Prince James's, dark blue; and of Princess Mary's, a pure brown. The original picture is signed, "*Anton Van Dyck Eques fecit 1637.*" This picture is very similar in treatment to one at Torre Abbey, representing three of these Royal children, and described in a later page of this Report.

KEENAN, J. *Ante.*

Hugh, fourth Lord Clifford. 1726-1783.

Half-length. Life-size. Oil on canvas.

Represented in profile, to left, at the age of about 50, the hair powdered, and tied in a *queue* behind; hands not shown; light direct; dark curtain in background behind the figure, and a view of Ugbrooke House (which he built about 1760), and the park to the left.

PICKERSGILL, H. W., R.A. *Ante.*

Charles, sixth Lord Clifford, F.S.A. 1759-1831. Son of the last-named.

Half-length. Life-size. Oil on canvas.

Nearly full-face, slightly inclined to the left; in ordinary costume; own white hair; the eyes looking at the spectator; hands not shown; light direct; apparent age, 68; dark red curtain behind the figure.

Artist unknown.

*Robert Edward Clifford, brother of the last-named.
1767-1817.*

Half length. Life-size. Oil on canvas.

The subject of this portrait served in Dillon's regiment, and died unmarried at Ugbrooke. He is represented at the age of about 50, the face turned slightly to the left, and in ordinary costume; the left hand holds a paper. Light direct. A dark red curtain in the background.

IN THE BILLIARD-ROOM.

SNEYDERS, FRANZ (?). Flemish animal and still life painter, and friend of Rubens. 1579-1657.

A Mastiff.

3 by 2½. Oil on panel.

Part of a large picture, which bears the marks of exposure to fire, as mentioned in the introductory remarks.

DE CORT, HENRY. Landscape painter. Antwerp, 1742. Settled in London; exhibited at the Royal Academy from 1790. Died in London, 1810.

View of Ugbrooke Park and Mansion in 1796.

A very beautiful work. The quiet sky sweet and luminous; the light clouds distributed and varied with the happiest effect; the colour everywhere harmonious and truthful; the masses of foliage finely disposed; the deer well placed, and touched with singular spirit and delicacy. The whole composition a charming representation of a delightful scene.

A series of six views in Chudleigh, painted by this artist, was beautifully engraved by George Hollis, a pupil of George Cooke, and published by Colnaghi and Co., London, in 1818. These views are the more valuable as representing buildings destroyed by the fire which consumed the greater part of Chudleigh in 1807.

IN THE CHAPEL.

Circumstances did not allow of an inspection of some pictures of scriptural subjects, described by Dr. Oliver in his *Cliffordiana* in the following terms:

"In the chapel, dedicated to St. Cyprian by Dr. Sparrow, Bishop of Exeter, 17th September, 1671, are six pictures, by an unknown artist, of 'The Resurrection of Christ,' 'The Transfiguration,' 'Christ before Pontius Pilate,' 'Carriage of the Cross,' 'The Crucifixion,' and the 'Descent from the Cross.'"

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